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METAL WORK

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METAL WORK

Original work and reproductions of objects in various collections and museums.

The reproductions are either casts from models obtained from moulds from the original, or by galvanic deposits of metals on the surface of moulds taken from the object; by this means insuring facsimiles of the original work.

The exhibits are interesting because of their beauty, curious design, characteristic style of a people, rarity and age of the original work, and number about 700 objects consisting of Renaissance armor and arms, selections from the Roman silver vessels found at Hildesheim and Bernay, various church vessels, vases, cups, etc., in silver, brass, copper and iron; a large number of medals, pieces of jewelry and small metal ornaments from furniture.

REPRODUCTIONS OF ARMOR

The armor reproduced, with few exceptions, dates from the period when armor for defensive purposes was being laid aside for lighter equipment; a change brought about by the growing use of gunpowder. Legpieces were among the first pieces of armor to be given up, and helmets and breastplates may be said to be still in use, dragoon regiments in some countries being still equipped with them.

The weight of a full suit of armor was very great, and the expense such that foot soldiers objected so strongly to the use of it that they are said to have resorted to tricks and schemes to avoid appearing in battle weighted down by armor that led to injury rather than safety.

The evolution of armor from chain mail, scale and plain black plate armor, to white metal, gilded and decorated, is the result of changing conditions in warfare that led to its disappearance, except for decorative purposes, and with the exception of helmet, or cap, and breastplate, by the 17th century.

1 HELMET.

Of Bourguinotte or Bourgonette type, the visor immovable and with small cheekpieces. Chased on two sides of the headpiece with battle scenes. On the right side of the comb, in the center, a figure of Mars in a chariot drawn by his two dogs; on the opposite side, Venus in her chariot drawn by doves, Cupid flying before her. In front, on the right side of the headpiece, a relief of Venus and Adonis; on the left, Venus and Vulcan.

At the back of the headpiece, on the right, the Rape of Europa; on the left, Perseus slaying Medusa. At the base of the comb, a socket for a plume. 16th century.

2 BATTLE AXE.

Small, with ornament in relief; wooden handle. Often called a rider's axe or pole axe.

3 BATTLE HAMMER OR MARTEAU D'ARMES.

Small, with ornaments in relief; wooden handle.

4 PAIR OF GAUNTLETS.

Small, mitten form, plain.

5 BOURGUIGNOTTE.

Called so from being first used by the Burgundians. In one piece: the visor peaked, a high comb decorated with masks, heraldic creatures and scroll-work in low relief. Also with a socket for a plume. On the right side of the headpiece, a relief of Mars in a chariot drawn by his dogs; on the left, Venus and Cupid in her chariot drawn by doves. On the visor, a cartouche and river god and goddess. Italian, 16th century.

6 SHIELD OR BUCKLER.

Covered in high relief with figures of horsemen, foot soldiers in Roman armor, fighting. In the center two are contending: in the helmet of one a bird with wings extended; said to represent the victory of the Romans over the Gauls. The border of strapwork and bosses; the rim, a twisted cord. 16th century.

7 SALVER.

Decorated with a combat of Greeks and Amazons in moderately low relief. In the center, a captive Amazon. On the rim, heads of squirrels and serpents, with foliage in Gothic style. French, 19th century.

8 TROPHY.

Consisting of four halberds, a fauchard or "reaper," two maces, two "flails," two swords, two daggers, four shields and a pair of gauntlets. One of the halberds, plain; one with incised ornament; a halberd, with the axe edge concave with engraved ornament, has the letters F. R. separated by an X on the left side of the strongly reinforced center or rib; on the right side the date 1558. Original said to have belonged to the Emperor Ferdinand I, more reasonably to one of his

guard. The claw side of this weapon, in the shape of a beak. A halberd with a long-pointed blade, the axe edge convex, the claw a fleur-de-lis; the fauchard with chased and incised ornament. In the engraved ornament covering the axe and claw is an oval in which are two swords saltire. A long-bladed sword, plain; the barrel or grip wrapped with wire cord; quillons or crosspieces of the hilt, plain; the pommel gadrooned; the blade, two edged and channeled.

A sword, its hilt richly decorated with figures, heads and ornaments; the pommel a bust of a woman; at one end of the quillons, a bust of a woman; at the other, a ram's head; the finger guard, decorated; the blade, two edged and channeled.

One mace, with a point somewhat oriental in style, and two claws for a head; another with a pommel and three projecting sides.

Two fleaux or flails of similar form, the balls with projecting spikes of four sides.

Two daggers, alike, with decorated handles; the blades broad, channeled and with incised decorations.

A pair of gauntlets of mitten form.

A circular shield, in the center the Judgment of Paris; the border filled with figures, arms and musical instruments in somewhat clumsy repoussé, the rim incised in spirals. Shield to the left with spike in the center surrounded by a band of oval bosses, around which are a series of reliefs of combats, a sacrifice, feasting, etc., incidents from the life and death of Pompey the Great. Outside of these, a band of oval bosses.

On the right a circular shield. In the center, applied, a bust of Judith with the head of Holofernes; on either side a seated figure in repoussé, one blowing a trumpet, the other waving a palm branch; beneath is a raven. Surrounding this center, separated from it by a wreath, a surface of flat ornament in Renaissance style, etched; the outer circle of heads, figures, birds and foliated ornament in repoussé, at the top a coat of arms, diminished, of the Medici. Original in the Historical Museum of Dresden.

The lower shield, oval, pointed at the lower end; its subject, Jove warring with the Titans. In the triangular space at the lower part, a half figure of a winged woman, terminating in two fish tails, holds torches; the border, between twisted cords, is composed of figures fighting dragons; representing the legends of Perseus, Hercules, Apollo and others. A corded rim. German, 16th century.

9 TROPHY.

A double axed halberd, the blade engraved with the arms of Saxony, and rounded toward the point. A partisan, the blade for half its length, chased.

A round shield or target, in the center an armed male figure defending a banner, held by a female figure at his side, from the attacks of threatening forces. At the top two angels

hold a crown. The border channeled and ribbed, is bound at intervals by fleur-de-lis. A clumsy design. Called the Shield of Honor of Francis II of Naples.

At the bottom of the trophy, an oval shield pointed at the lower end; in the center, in repoussé, an oval panel of a battle, a besieged city in the background, finely chased. Around this a design of masks, trophies, fruits, within a flat band ornament; the rim a twisted cord. The original work ascribed to Benvenuto Cellini. Italian, 16th century.

10 A HEADPIECE.

In shape a cabasset, or chapelle de fer, for foot soldiers. Decorations, a grotesque figure over a mask; at either side of the mask, a seated boy holding a helmet. On one side a combat on a bridge; on the other, an attack on a city. At the opposite side to the mask, a grotesque figure, two griffins, and a cartouche. Chased and engraved. 17th century.

11 A COMPLETE SUIT OF ARMOR FOR A HORSEMAN.

The surface in front completely covered with etched ornament. Helmet with visor, baviere and neck guard; gorget, epauliers or pauldrons for the shoulders, breastplate, backplate, armpiece (arriere bras avant bras and cubitiere), skirt-plates (braconieres with lames or blades), legpieces (cuissards), greaves, genouilleres or knee guards, solerets for the feet. The gauntlets are true gauntlets with finger guards. The breastplate, a full-bodied one, almost a "peascod," bears a coat of arms; on a shield a lion rampant supported by two lions; above them, the date 1496 between eagles. The shield of the shape carried by foot soldiers, long and pointed, similar in decoration, the date 1341. The sword long, the blade two edged and engraved, has a decorated hilt; the barrel wrapped with wire cord, the pommel octagonal; the quillons with a head, the hand guard of open-work in which is a knight slaying a dragon. Lent by Mr. Edmund H. Wuerpel.

12 HELMET.

With pointed beaver and visor. On the beaver two well executed griffins and a foliated design. On the visor a mask with foliated scrolls; the chinpiece or baviere decorated with trophies. On the right side of the headpiece in high relief, foot soldiers before a walled city do homage to a group of horsemen. On the left side the same. On each side of the comb a trophy with delicately chased scrolls. The neck guard decorated with a mask and scroll-work of the same design. A good reproduction of the well executed original work.

13 HALBERD.

German, 16th century. With concave bladed axe, chased in low relief with an interesting design of a horseman, and finely placed scrolls on the side of the axe. The blade is chased its entire length.

14 HALBERD.

Convex bladed axe, engraved with a ship; the socket, octagonal, with two bands, contains the mark ZZ.

15 SHIELD OF FRANCIS I.

Circular; with a long point in the center, and covered with a design in fine Italian Renaissance repoussé of satyrs, cupids, masks, birds, crabs, fruits, grotesques and scrolls; the border of similar design finished with a cord. The most beautifully executed shield in the collection. Original of 16th century work by Benvenuto Cellini is in the Museum of Artillery in Paris.

16 SHIELD.

Oval, pointed. In the center a large head of Medusa with a cartouche on her forehead; above is a circular panel of the victory of David over Goliath; below a similar panel, subject Judith with the head of Holofernes at the door of his tent. On each side an oval panel with half-length figures of a man and woman. On the ground of the shield are figures with olive and palm branches, captives, trophies, fruit and other Renaissance ornament. The border, a band of strap-work studded with oval bosses. French, 16th century.

17 A STAND OF ARMS, OR TROPHY.

Seventeen pieces arranged and consisting of a halberd, plain; two fauchards, alike in shape with similar chased and incised ornament; on one an oval containing two heraldic birds, above which is a cardinal's hat; to each socket are attached chains with spiked balls after the manner of "flails." Two halberds, plain, similar in shape. A helmet with visor and beaver, said to have belonged to Charles V and decorated with figures in relief, the subject covering both sides, save near the hinges are figures of river gods. On the visor are a mask and two flying figures with wreaths and palm branches; the headpiece itself covered with figures, trophies and scrolls; on the baviere a mask. A good reproduction of the original.

18 BREASTPLATE.

Belonging to a suit of demi-armor of Charles V, with braconiere and cuisse gards of five lames attached, beautifully chased over its entire surface with reliefs; on the right a kneeling soldier holds the severed head of Pompey to a seated figure, Caesar, who turns away his face.

On the left a man wearing a wreath, seated before a triumphal arch, extends his hand toward three kneeling women; a man wearing a mural crown stands between them. Above, two captives with crowns, two winged figures blowing trumpets; between them, a mask. Below, a mask, cupids, serpents and scroll-work. The cuissards or thigh pieces in lames decorated with grotesques, heraldic beasts, birds and masks with scroll-work beautifully chased. Shield beneath, oval, pointed, with decoration. A duplicate of the Cellini shield. 16th century.

Circular shield on the left above, having in its center a hexagonal spike emerging from a gadrooned ring; the field divided into three panels in high relief of fighting incidents in confused and overloaded design; between them bound captives and trophies. A running design of grotesques and scroll-work fills the border and a cord rim forms the edge. Beneath it is a rider's shield of pear shape; in the center, in an oval panel, at right angles to the axis of the shield, is a relief of a combat. In the background a town besieged; an enveloping band connects it with four smaller reliefs, the spaces between them are filled with large figures of captives and trophies in moderately low relief on a stippled background; above is a grotesque mask, below, a mask of Diana on a cartouche. The rim, a plain band with rivet heads.

Above on the right a shield similar to the one described in the first trophy with point in the center; the reliefs taken from incidents in the life and death of Pompey the Great. Italian, 16th century.

The shield beneath it is of cartouche shape with a battle scene embossed in the central oval, at right angles to the axis of the shield; four smaller ovals about it, each containing a figure representing variously Victory, Peace, War and Defeat. Bound captives, a mask above and below fill the ground of the shield. The border, a plain band. Two daggers of similar design; the handles, pommels and guards chased with heads, figures and scroll-work; the blades, incised. A pair of gauntlets complete with fingers; the surface plain. On the right a rapier, the grip bound with wire, the cup or shell chased with scroll-work; the quillons ending in flames; the blade, two edged and channeled. On the left a sword with plain quillons, the grip bound with twisted wire, the pommel hexagonal; blade, two edged and channeled.

19 HELMET OF FRANCIS I OF FRANCE.

A bourgonette with cheekpieces. The surface of the helmet skillfully covered, in low relief, with a design of mythological figures, birds, crabs, masks, fruit and scroll-work in beautifully executed repoussé; on the neck guards are armor and standards. The crest is surmounted by a large dragon over a female bust; on each side of the crest, classic ornament. Attributed to Benvenuto Cellini. Italian, 16th century.

20 HELMET.

Similar to the one in the trophy with the demi-armor of Charles V.

21 SHIELD.

Circular in form: in the center a head of Medusa encircled with an inscription of the name of the maker, Georgius Sigman, silversmith, and the date August 27th, 1542. Circular spaces inclosed by wreaths contain mottoes, Loyalty, Valor, etc. Surrounding these are figures in high relief personifying various civic virtues, captives bound, armor, etc., in

rather coarse and inferior style of workmanship. Augsburg, 16th century.

22 SHIELD.

Circular; in the center a large head of Medusa; the ground divided into six parts of etched ornament. A border of leaves in convolutions about a beaded band and a corded rim. Shields ceased to be used for defensive purposes after 1550. The greater number of these shields are merely complimentary and decorative.

23 TWO POLE AXES OR MARTEAUX D'ARMES.

One with convex blade, engraved and pierced, with ornamental handle, the pommel of two masks; the claw curved and incised. The other axe with concave blade, incised, the claw straight; the handle slightly decorated with engraved lines.

24 GAUNTLETS.

Reproduced in one piece, the fingerpieces immovable; the joints furnished with points.

25 POLE AXE OR MARTEAU D'ARMES.

With hammer head and four-sided point for smashing armor; the handle of wood.

26 CABINET.

In Moorish style; its details taken from decorations in the Palace of the Alhambra. Cast in steel.

27 TURKISH DAGGER.

With usual curve in blade and sheath, but with the latter abruptly turned up at the end; the pommel large and flat. Both handle and sheath covered with incised decoration and on one side with large pyramidal bosses.

28 SALVER.

The rim scalloped; ornamented with scroll-work and beading on a tooled surface.

29 BOWL.

A shallow bowl in black iron, the surface inside covered with decoration of Moorish design.

30 BOWL.

Black save on the surface of the decoration with which it is covered. A band around the shoulder contains inscriptions and circular ornaments. The rim turned over. Oriental.

31 HELMET.

Shape, *salade*; with beaver and a neck guard ending in a point. The surface covered with chased and incised decoration. In Moorish style. The form is from an earlier period than any of the helmets in the collection. Supposed to represent the *salade* or *sallet* of the last king of Granada.

32 BATTLE AXE.

The blade is of irregular shape, covered with arabesques in flat relief. The socket fluted spirally with engraved and punched ornament; the handle of wood. Oriental.

33 BATTLE AXE.

The blade covered with a powdered design in flat relief, engraved on a stippled ground; the socket covered with an engraved floral design; wooden handle. Oriental.

34 BATTLE AXE.

A design of animals and flowers. The socket fluted spirally; wooden handle. Byzantine in character, but from an oriental model.

35 SHIELD.

Adapted with slight changes from a shield said to have been presented by Diana of Poitiers to Henry II of France.

36 SHIELD.

With etched hunting scenes on a black background, separated by bands of intricate line design. The rivet heads on rosettes. Original engraved by Jost Ammon. 16th century.

37 BATTLE AXE.

Design in flat relief covering the axe head and blade. An inscription on each side of the head. On the socket are lines and a design incised in spirals. Wooden handle. Oriental.

38 BATTLE HAMMER.

The point or spur curved. Ornamented in flat relief, the socket incised with a vine design. Handle of wood. Oriental.

39 BATTLE HAMMER.

The point curved and channeled. The socket covered with incised design. The handle of wood. Oriental.

40 LARGE SALVER.

Bronze. The inner surface covered with a design similar to that on the shield of honor for Francis II of Naples, described in second trophy. The rim narrow and filled with a design of masks and scroll-work in high relief. The edge turned over.

41 PLATEAU OR SALVER.

Profusely decorated on a mat ground. In the center is a female figure representing Temperance, surrounded by a circle of heads in oval panels alternating with smaller heads in the design. Another circle contains seated figures holding stags in leash. The outer circle, separated from an inner one by a burnished cove, contains a series of heads and scenes from the story of the Prodigal Son. The original in pewter of Swiss workmanship, 16th or 17th century, by Casper Enderlein is in the South Kensington Museum.

42 PANEL.

Figures in high relief, repoussé, representing a marriage.

The original in silver, signed Matthias Melin Belga, is in the Royal Museum at the Hague. Dutch, 17th century.

43 CABINET.

In cast iron from the factory of Ilsenburg, decorated with columns and panels of German Renaissance ornament in high relief. Between the brackets, a relief panel represents a river god. Modern.

44 PLATEAU OR SALVER.

Companion to salver No. 41, with a similar figure of Temperance on a raised boss in the center, but with different decoration. One circle instead of two, and with figures symbolizing Earth, Air, Fire and Water. The outer circle separated from an inner one by a burnished cove, contains heads and cartouches between panels of figures representing the sciences. The original of pewter is by F. Brío, French, 16th century. South Kensington Museum.

45 PLATE.

Cast iron, from the original attributed to Benvenuto Cellini, 1500-1570. Decorated with a classic design derived from the honeysuckle with meander and egg and dart border.

46 TAZZA.

More elaborate than well executed. On a raised center of the bowl, a coat of arms, the edge scalloped, the entire surface covered with chasing. The original silver gilt, Portuguese, 17th century, is in the Academy of Fine Arts, Lisbon.

47 TAZZA.

In the bottom of the bowl, in medium relief, the Judgment of Solomon. The stem and base delicately chased. The whole design is elegant and well carried out. The original in silver, German workmanship of the 17th century, is in the South Kensington Museum.

48 TAZZA.

In some respects similar to the foregoing: in the bottom of the bowl is an engraved bust of William Courten in prison, surrounded by engraved decoration and band of inscription. The bowl has the appearance of not having been a part of the design. The original in silver, of Dutch workmanship, 16th century, is in the Royal Museum of the Hague.

49 CUP WITH COVER.

A cup of fantastic design and decoration, with a trough and roof covering a small wheel. The cover is surmounted by a soldier with a spear. The original in silver gilt, of Dutch workmanship, 16th century, is in the Royal Museum of the Hague.

50 SCEPTER.

The stem in facets with bulbs at regular intervals. On the top, a half-length figure of the Creator. The original of silver, parcel gilt, Dutch, 16th century, is in the Royal Museum of the Hague.

51 LARGE SALVER.

In the center in repoussé, a coat of arms of Dr. Popta; the bottom and rim covered with mythological subjects in irregular panels. After Hendrich Goltzius. Dutch, 16th century. From the original, of silver gilt, the property of the trustees of the Popta Hospital at Marssum.

52 SALVER OR BASIN.

In the center, on a raised boss, a small repoussé medallion of Jesus washing the feet of His Disciples. Surrounding this, the basin is filled with sea monsters, nereids and dolphins in high relief. The rim is filled with grotesque masks, cherubs, fruit and fantastic ornament. English, 1597. Original in silver gilt is in possession of the Corporation of Norwich.

53 SALVER OR BASIN.

Less conventional in type than the preceding with an irregular rim, the whole covered with cherub heads, fruits and flowers with burnished strap-work bands. In the basin a lozenge-shaped crest containing a tree with a bird in its nest. Silver gilt, Dutch, about 1610.

54 ORNAMENT.

Purpose doubtful. An eagle or similar bird with outstretched wings holds an animal in its talons. It is suggested that its meaning is an eagle subduing the clouds; the head is in relief. Channels and cells for the reception of jewels and enamels cover the wings and tail. Russian; the original of Siberian gold is in the Museum of the Hermitage, St. Petersburg.

55 PAX.

Architectural design with applied work. In the center, the Virgin and Child on a crescent in the branches of a tree, with two angels holding a crown: in each side two saints in niches; on one side between detached piers a figure of St. Augustine in a bishop's robes with a staff, and on the other St. Jerome with a book and with a lion at his side. On the top a figure of the Creator in an attitude of blessing. Portuguese, 15th century. Original in silver is in the Academy of Fine Arts, Lisbon.

56 BOAT-SHAPED DISH.

With cover and rings, decorated with garlands and leaves. English, 18th century. The original of silver is in the South Kensington Museum.

57 EWER OR PITCHER.

Of large size. In style similar to the Popta salver. Freely decorated in repoussé: the bowl with mythological figures, the base with an eagle, lion, dolphin and crocodile, the handle a dolphin. Dutch, 16th century. The original in silver gilt, the property of the trustees of the Popta Hospital at Marssum.

58 NAUTILUS CUP.

Made from the shell of the Nautilus supported on a metal stand. A seated naiad holding up the shell forms the stem: a triton and mermaid on either side pour from the shell streams of fish that serve to bind it to the sustaining figure. The whole supported on a heavy triangular base with sirens in relief. A heavy and rather clumsily executed piece of metalwork. The greater part burnished. Italian, 16th century.

59 CUP WITH COVER.

Of fine repoussé work. The body of the cup covered with a mythological subject which, introducing Diana and Nymphs, shows a good knowledge of the figure; the dry texture of the unburnished gold assisting in showing the good modeling of the forms.

The three small medallions on the cover also show superior workmanship compared with the conventional decoration of the base and cover in burnished work. The original, in gold, made or designed by Paul van Vianen in 1610. Dutch.

60 PAX.

Renaissance. In silver gilt with figure in silver representing the Virgin giving the chasuble to St. Ildefonso. Back of them is a delicate relief of the Crucifixion. At the base an Agnus Dei in silver. The surface, front and back, filled with decoration in the style of the time. Spanish, of about the middle of the 16th century.

The original in silver-gilt is in the South Kensington Museum.

61 TANKARD AND COVER.

From an original of ivory with metal mounts. The drum is carved with mythological figures in high relief on an architectural background. Among them the artist has introduced his portrait. On the cover a combat between a man, probably Hercules, in keeping with the other figures, and a centaur. The exceedingly impractical handle ornamented with figures and scrolls. German, 17th century, inscribed with the name of the maker, Bernard Strauss, Goldsmith.

The original of ivory with silver, parcel-gilt, is in the South Kensington Museum.

62 BELL.

With a design of cartouches, leaves, grapes, cord and inscriptions in Latin. Italian, 16th century. The original in bronze is in the South Kensington Museum.

63 CUP.

With foot and two handles in Gothic style. The cup inlaid with a circle of nine coins on a tooled ground. 17th century. The original in silver-gilt from the Cheremeteff Collection, St. Petersburg. German, 17th century.

64 FLAGON.

In repoussé and incised work. The handle presumably

cast. A simple, practical work for daily use. Original of silver-gilt, made in Dantzic in the 17th century, is from the Cheremeteff Collection, St. Petersburg.

65 CUP.

Small cup with foot and flat horizontal handle on which is a bird with a crowned human head in high relief; the bird and its background with a frosted texture. The bottom of the cup, raised in a high boss, has a decoration in repoussé of a swan and scroll-work, with eagles, etc. Under the rim a broad band with inscription. Russian, 17th century. Original, silver-gilt, in the Treasure of the Kremlin, Moscow.

66 TAZZA WITH COVER.

The bowl and cover are filled, on a stippled surface, with a repoussé and chased design of cherub heads, terminal figures with crowned heads, and an elaborate scroll-work.

The foot and bulb or knopf of the stem in similar scroll-work. On the cover a cross supported by four grotesques bracketed. The original in silver-gilt, Portuguese, 16th century, is the property of the Academy of the Fine Arts, Lisbon.

67 MIRROR CASE.

Known as the Martelli Bronze. A bronze said to be by Donatello, made for a member of the Martelli family, to represent Productiveness. Half figure of a Bacchante and Satyr, probably Silenus, with accessories crowded about them, the details carefully executed. At the lower part a bust over a label with inscription, *Nature Fouet Quae Necessitas Urget*. Suspended by a ring rising from the head of Medusa.

Italian, 15th century. Original in the South Kensington Museum.

68 LAMP STAND.

In shape of a vase resting on a triangular base with palmetto leaf feet. It is supported by three griffins chained together and to the bowl of the lamp. The original of bronze gilt is in the South Kensington Museum. Italian, 16th century.

69 VASE.

Urn shaped, decorated with alternate gadrooned bands and a repoussé band of various animals, natural and mythological, attacking their prey. Underneath a Greek pattern decoration.

Greco-Scythian, said to be of the 5th century.

The original of silver, parcel-gilt, is in the Kertch Collection in the Hermitage, St. Petersburg.

70 TANKARD WITH COVER.

The surface filled with a repoussé and chased design of large mythological figures, cherub heads, fruit and scroll-

work. On the top of the cover a cock with a shield. German, 17th century. The original in silver-gilt is in the South Kensington Museum.

71 BRATINA.

Drinking cup or bowl, on a short foot. Around the top a band with inscription, reading "Bratina of Philaret, Patriarch of Moscow and of all the Russias." The bowl covered with a foliated pattern in repoussé on a matted ground. Russian, 17th century. The original in the Treasure of the Patriarch of Moscow.

72 COFFEE POT.

In characteristic oriental style, with long spout. Engraved with Moorish designs. The sides flattened and having on them faces with sun rays. Persian. The original of copper, coated with white metal, is in the South Kensington Museum.

73 CUP.

A presentation cup of great size; lavishly designed and decorated not without skill of a barbaric kind. The foot is well adjusted to the great height and weight of the cup and the lines of the cup portion of the work harmonious; it consists of bands of decorated work, flat, rounded and broadened in varying degrees to avoid sameness and assist in the upward and outward movement of the form. Below the vase-shaped stem, the foot has similar characteristics. The highest part of the cover, a griffin holding a shield, might be smaller to the advantage of the design. The whole surface of the work, with the exception of burnished divisions, coved or flat, is filled with decoration in repoussé, of heads, figures, hunting scenes, fruit, birds and scroll-work in fairly good workmanship. In two places, on the cover and at the base of the stem, are bands of small reptiles and snails in silver that seem to have been an afterthought. Inscribed—"To her Majesty the Tzarina respectful homage of the Boyar Nikita Ivanovitch Romanoff." The original, silver-gilt, in the Treasure of the Kremlin, Moscow.

74 CASKET OR RELIQUARY.

Supported on the backs of four lions. The sides are composed of ten arches supported on pilasters against which are figures representing saints and martyrs. In the alcoves between are reliefs from scenes in the life of Christ; above which are bands of Renaissance decoration. Below the reliefs are small drawers. In the spandrels of the arches are female figures, each holding a chalice. The lid contains two compartments with lids; the upper one in the shape of a tomb on which are a cross and two praying figures. About the base of the tomb are reclining Roman soldiers. In the coved portion of the lid are escutcheons on an etched ground, and at the corners, sphinxes terminating in scrolls. Portuguese, dated 1567. The original of silver, parcel-gilt, is the property of the Academy of Fine Arts, Lisbon.

75 JUG.

An immense jug of bad design and commonplace execution, with repoussé and engraved decoration. The cover, shoulder and foot have unmeaning bulbous decorations in repoussé work. English, date 1604. The original of silver-gilt is in the Treasure of the Kremlin, Moscow.

76 SALVER.

A small salver with raised center, and divided by bands into panels of "all over" pattern and rows of fluted bands. The edge in ogee curves. Silver-gilt. Portuguese, 17th century.

77 SHIELD.

On a high curved ground, battle scenes and a Victory crowning a Victor, in high relief, in which there is more attention paid to tool-work than to the drawing or modeling of the figures. The composition crowded and distasteful. The center a high fluted boss encircled by an inscription. The rim, a cord about a plain band with labels. Silver and parcel-gilt. German, 16th century.

78 SHIELD.

In the center a head of Medusa encircled by oak and laurel wreaths, surrounded by a band of interlacing scroll-work. The body of the shield covered with a design, in repoussé, of large figures and scroll-work to represent the Horrors of War. The outer part of the shield is a band of decoration similar to the inner one. Silver, parcel-gilt. German.

79 BOWL OR PLATE.

Sassanide work. In the center a winged and feather-tailed dragon, embossed and incised within a band of the same style of work. Two flower bands are also within the circle. Silver. The original is in the Museum of the Hermitage, St. Petersburg.

80 SALVER OR DISH.

Oval, with edge of undulating surface. Decorated with large flower design in repoussé and chased work. Silver. Portuguese, 17th century.

81 DISH OR PLATTER.

Deep, with irregular edge. Decorated in repoussé with shells and leaves. Silver. Spanish, 17th century.

82 DISH.

Deep, in bands of decoration, in style resembling Persian, separated by burnished bands. The decoration of uncouth monsters, human, beast and bird is of rude workmanship in repoussé and chasing. Ascribed to the 14th century. Spanish. The original had a medallion in enamel in the center. South Kensington Museum.

83 SHIELD.

The center of strap and bead design has a fluted point. The body of the shield covered with fighting figures, in repoussé, mounted and unmounted. The rim, a cord on the outer edge of a band of strap and bead design. On a band in the center the monograms of Diana of Poitiers and Henry II of France. Said to have been made for the former for presentation to the latter. Silvered and parcel-gilt. German, 16th century.

84 SHIELD.

Representing a battle between Christians and Turks. The center gradually rises to a point. Decorated with masks, garlands and fruit. The edge, a cord about a gilded band enlivened by grotesque masks and bosses. German, 16th century.

85 DISH.

Sassanide. The surface covered in relief with form of a horseman shooting an arrow at a lion. Below, a wild boar, crude representations of plant forms and water. Silver, parcel-gilt. Original in the Museum of the Hermitage, St. Petersburg.

86 SHIELD.

Oval, pointed, similar to one described in first Trophy of arms. The subject, the war of the Titans against Jove. Silvered and partly gilt.

87 URN.

With two handles, the form round, the neck flaring; a short foot of simple form and decoration in Gothic style. On one side a heraldic lion rampant on a background diapered with cross and dot forms surrounded by a strap border with inscription. On the other, two winged beasts with necks entwined, in a border similar to that on the opposite side, the inscription different. The rest of the jug covered with flat strap and leaf design. The handles have a running band of ornament ending in grapes or seeds. German.

88 LAMP.

Reproduction of a bronze lamp found at Pompeii. A lamp for two wicks. The handle is a large acanthus leaf design. On the cover a figure of Silenus with pitcher and cup.

89 CANDLESTICK.

One of a pair of girandoles. With two sockets swung on the ends of projections from a shallow bowl. The stem with a handle resembling that of a cruet. The decorations, small medallions and incised lines. From a Pompeian original.

90 CANDLESTICK.

In form of a tripod of open-work scrolls, starting at the base from the tails of three bird forms. Romanesque style, modern.

91 CUP WITH COVER.

Small, and delicately executed. The cup and cover of fine shape, rather sketchily engraved with Biblical subjects and slight scroll decoration. The stem covered with applied leaves in Gothic style. The finial on the top of cover supported on brackets, their bases concealed by leaves of delicate curves, curled up at the ends. German, 17th century.

92 BOWL.

An oval bowl with a conventional animal head in the round at one end. Supported on three legs. Byzantine in style.

93 CANDLESTICK.

Tripod, companion to preceding tripod candlestick. Romanesque.

94 CANDLESTICK.

Companion to girandole previously described.

95 CASKET.

A casket reproduced in cast iron. The decoration on the four sides in Byzantine style, of a group of an archaic lion attacking a faun, on a sunken background around which raised lines and leaves form a border on two sides; at the ends the borders are lines only. On the top an oblong sunken background, on which are two horned animals on either side of a circular cap.

96 TALL STANDING CUP.

In form a slender tower rising from a boss of leaf-work in Gothic style. A heavy foot decorated with interlaced ribs ending in crosses formed of cubes set at angles to one another. Around the lower part of the cup, half figures in recesses formed of rib-work, scrolls, fruit and crockets, and representing various callings, hold up scrolls. On the cover a man holds a lance with a flag.

97 CASKET.

A jewel casket of bronze with curved top, decorated with a medallion and bands of conventional ornament, with handles at the ends.

98 TAZZA.

Small and shallow, on a low foot, fluted; in the center of the bowl a portrait in relief of Francis I of France; an arabesque border encircles it. Bronze.

99 LAMP.

For three wicks. A nude figure standing on a tortoise supports the lamp, in the manner of a canephora. The cap has a decoration of honeysuckle ornament. Reproduction in iron from an antique model.

100 CUP.

With flaring sides, engraved in arabesques.

101 FLAGON.

Slender form with repoussé decoration. On the front a double-headed eagle with crown, chain of the order of the Golden Fleece and date 1573. On one side are figures with legends, Pity, Truth, Justice, Peace and the date 1573. On the opposite side the arms of the Holy Roman Empire. Very interesting Gothic work of the 16th century. The original is in Nuremberg.

102 CASKET.

In Romanesque style. Forms of centaurs and other fabulous creatures on depressed backgrounds enclosed by rows of circular ornaments. The top raised and treated in similar style.

103 TANKARD.

Decorated with figures representing the sciences, masks, birds, fruit and strap-work; the cover with fruit and strap ornament. The handle decorated with two masks and a horn of plenty. A well designed and executed piece of work in Renaissance style.

104 STANDARD.

A standard probably for a table, in Pompeian style, on which has been placed a salver of modern execution. The standard is supported on three claw feet with decorations of masks, palmetto and acanthus leaves; the stem fluted. From the top depend three chains in loops with dangling knobs. On the salver is a figure, in high relief, of a sleeping child with cherub heads above it.

105 LAMP.

On a fluted stem having a serpent twined about it; three claw feet with palmettos. The lamp is for three wicks. On the cover is an owl and from the three necks of the lamp hang chains with snuffer, tweezers and pick.

106 LAMP STANDARD.

Delicately modeled and unlike others in the collection in having the claw feet of a reptile. The decoration similar to the others in Pompeian style, only more elegant in shape. The chains are attached to a sliding ring which is allowed to drop only to a point half-way down the fluted column, where it is stopped by a climbing lizard. On the capital of the column is a seated sphinx. The top of the standard has been fitted with a plain black iron table, in the center of which is an interesting relief of Virgil reading to Maecenas, with inscription, "Tua Mecenat Haud Mollia Jussa."

107 CANDLESTICK.

Pompeian in style. Similar to the lamp with the owl, but not as tall. On the column, a lizard. With chains and a sliding ring.

108 CANDLESTICK.

Companion to the preceding one.

109 LAMP STANDARD OR TABLE.

Large, with three columns, chains and sphinxes and with three large claw feet. The decoration, honeysuckle flower with other conventional plant forms. On the top a large salver with decorations modified from the shield containing similar scenes in relief from incidents in the closing years of Pompey the Great. In the center is a mask on an escutcheon with fruit and olive leaves of good design. The border is a more detailed and pleasing carrying out of the design of the shield, with a Latin homily occasioned by reflections upon the career of Pompey.

110 LAMP STANDARD.

In Pompeian style with chain and sliding ring, the column ending in a bell-mouthed top. The salver placed on it has a plain center with a broad brim on which is a spirited frieze in high relief of figures of fauns, satyrs and nymphs dancing to the music of pan-pipes and conch shells, with other scenes drawn from classic sources. One of the very interesting pieces of the collection. Attributed to Benvenuto Cellini.

111 LARGE BOWL.

Heavy, with twisted handles and plain foot. Underneath the rim a grapevine decoration in applied work.

112 CHOCOLATE POT.

On three slender legs ending in hoofs. The decoration made up from classic ornament not very well adapted. The handle wrapped with bamboo. English, 1777. Original, silver, in the South Kensington Museum.

113 VASE.

Classic motive; the handles of broad, flat leaves. The lower part of the body gadrooned; a broad band of decoration encircles the form, made up of honeysuckle flowers, leaves and tendrils. About the neck is a similar decoration with festoons below it. In bronze, with the appearance of having been reproduced from terra cotta. The original, in bronze, is in the South Kensington Museum. Italian, 15th century.

114 WINE COOLER.

In the form of a crater. A mixture of conventional and natural motive. On the bowl are large, commonplace figures surrounded by grapevines. The original of silver-gilt designed by Flaxman, made in 1812 for the Prince Regent, is in Windsor Castle.

115 BOWL.

Scyphus form. On either side is a relief of a classic subject of nude figures. Other decorations chased and incised, classic style. Made from a design by Flaxman, about 1812, for the Prince Regent. The original silver is in Windsor Castle.

116 PYX.

In form a flattened bowl with cover and foot, encrusted with ornament in both high and low relief, the stem incised, of cherub heads, leaves and scroll-work, many portions burnished. The cover is surmounted by a cross. Portuguese work of the 17th century. The original of silver-gilt is in the South Kensington Museum.

117 FLAGON.

An immense form in the shape of a flask with a foot and faucet. Covered with ornament in relief, gadroons and engraved coat of arms of the Prince Regent, afterwards George IV of England, on a burnished ground. Chains depend from the stopper and are attached to rings in the mouths of lion heads. Original in Windsor Castle. English, 1720.

118 SALT CELLAR.

A tall cylindrical cup with a canopy, called a salt cellar. The sides are decorated with medallions, in relief, of allegorical figures. The whole form is thickly encrusted with decoration in relief of figures, masks, terminal forms and scroll-work. On the top of the canopy is a small figure of a man in armor. Appears to be of Spanish workmanship, 16th century. The original of silver-gilt is in the Tower of London.

119 VASE.

The body of fictile ivory represents the birth of Venus by figures almost entirely in the round. The lower part of the vase and the base gadrooned; the bell mouth fluted. The handles rise from masks. The original of ivory with silver-gilt mountings and cover is in Windsor Castle. The ivory carving ascribed to the 17th century, the silver mounting English, 18th century.

120 STIRRUP.

Delicately chased and pierced, is of iron and ascribed to the 16th century. Spanish or Italian. Original in the Musée d'Artillerie, Paris.

121 GOBLET.

Glass, mounted in silver-gilt, with bulb, stem and foot in repoussé and applied work of lion heads, snails and dolphins. English, 16th century. The original of agate, silver-gilt, is in the South Kensington Museum.

122 EWER.

Bronze, with handle formed of a leaf extending over the top to the lip and ending in a dolphin head; in front a terminal relief of a faun. Italian, 17th century. Original in the South Kensington Museum.

123 EWER.

Small vessel, with spout shorter than the usual oriental coffee pot spout, covered with engraved ornament of figures, animals and arabesques. Persian. The original of brass is in the South Kensington Museum.

124 STIRRUP.

Iron, repoussé ornament of arms, fruit, leaves and scroll-work. Italian, 16th century.

125 EWER AND BASIN.

The ewer in oriental form, chased with large flowers and fruit. The basin covered with a strainer. The original of silver, parcel-gilt, is ascribed to German workmanship of the 17th century.

126 SNUFF BOX.

Finely chased, with strap-work and arabesques. On the top a shield with supporting cupids in high relief; sunken medallions on four sides. The original of silver, oxydized, is in the South Kensington Museum. French, 19th century.

127 SALT CELLAR.

Square in shape, two convex and two concave sides, with dancing figures in relief. Shields on two sides. The top decorated in relief and engraving. Supported on claw feet. Italian, 15th century.

128 CUP.

Of beautiful shape and workmanship. The cup, the bulb of which swells out into six lobes at the top, is delicately chased with small figures, heads, leaves and scroll-work. The stem, a baluster form with rams' heads in relief, ends in a candelabrum base on a foot of trefoil shape, on the top of which are three bosses. The original, known as the Cellini Cup, is of silver. In the British Museum. Italian, 16th century.

129 CUP.

Very similar in form to the preceding, but less elegant, and overloaded with ornament not so well or delicately done. The bosses on the lower part of the cup have figures of cupids clumsily drawn. About the stem are terminal figures, a serpent, spider and lizard. Known as the Jamnitzer Cup and attributed to Wenzel Jamnitzer of Nuremberg, 1508-1585. Original in the South Kensington Museum.

130 BRATINA.

Russian drinking cup, with inscription around the upper part; the body covered with rude scroll-work, chased. Silver, 17th century.

131 FLAGON.

Large flagon, gilt, partly burnished, decorated with cherub heads and panels with fish, shells, fruit, etc. Rude scroll-work burnished on a mat ground. Appears to have been taken from a china model. The large handle engraved. A cherub with outstretched wings forms the thumbpiece. English, 17th century.

132 DISH.

Small, fluted. In the bottom a large bird with a fish, in

high relief; the sides chased in scroll-work. Handle of flat strips, curved and soldered. Silver.

133 SNUFF OR PERFUME BOX.

Round, with flat cover on which are fabulous creatures, applied; the sides of similar decoration in relief. Sassanide. Original in the Cabinet of Antiques, Vienna.

134 SALVER.

Large salver, in the curved bottom a Triumph of Ariadne, part in high relief and part in the round, of commonplace workmanship, encircled by a grapevine. The broad rim a trellis of grape leaves and fruit in naturalistic handling, covered with masks and musical instruments in high relief. Designed by Thomas Stothard, 1755-1834, and made for the Prince Regent in 1814. The original of silver-gilt is in Windsor Castle.

135 SALVER.

On a raised center, a shield with five scallop shells executed in enamels. The rest of the surface an irritating mass of pyramids in rows, broken only by a band of burnished metal and a coved rim. The original silver-gilt. Spanish, 16th century.

136 SALVER.

In the form of a shallow basin, chased over its entire surface with a pattern of medallions and scroll-work; an escutcheon in the center. The original of brass, gilt, is in the South Kensington Museum. Italian, 16th century.

137 DISH.

A shallow dish or bowl, the inner surface covered with a repoussé decoration of a lion hunt in archaic style. The beard and hair of the hunter, the details of the horses' harness and costume made with punches. Silver, parcel-gilt. Sassanide. The original is in the Museum of the Hermitage, St. Petersburg.

138 SALVER.

The center plain, burnished. The surface of the broad rim covered with a repoussé and chased decoration of flowers, leaves and branches in very interesting style; the edge crimped. The original of silver-gilt is in the South Kensington Museum. French, 1698.

139 COVER.

From a binding of the Gospels. Front cover with clasps, decorated in high relief, with figures and scroll-work. A medallion in the center applied in a separate piece, contains a figure of Christ with a number of people, two of whom wear crowns; the parts of a door lie at their feet and the attitudes of Christ and one of the figures leads to an impression that the raising of Lazarus or the Resurrection is in-

tended. The figures of the four Evangelists are placed in the corners. On each clasp is the figure of a saint. Russian, 1742.

140 KNOCKER.

Large iron knocker from a bronze original. In the center a half figure of a woman whose hands uphold the heads of two lions hanging head down, their tails twined about the sidepieces. At the lower part a shell. Italian, 17th century. In the South Kensington Museum.

141 SALVER.

In the center the Russian Eagle in blue niello work. Spiral flutes radiate from it. The rim a decoration in blue niello of labels with inscriptions and scroll-work. Burnished gilt. Russian, 1678.

142 SALVER.

Very large brass salver or tray of Persian work. The edge beaten into circular bosses, in the bottom of each an engraved decoration of conventional plant form. The design covering the bottom of the tray is a most interesting example of Persian metal work in engraved decoration. A large circular piece of engraved work covering about a third of the center, is composed of an involved design of figures and conventional pattern, very skillfully done. Points rising from dome forms radiate from it and connect with others that radiate from a band of figure ornament about the edge. In the fields left vacant between these connecting points are conventional ornament forms filled with figure subjects drawn from trades, amusements, religious beliefs, hunting scenes, fables and superstitions. A most remarkable piece of expert craftsmanship. It contains 397 human beings and animals, besides many birds and insects. There are soldiers marching, artillery practice, horses resting and feeding from nose bags, demons carrying off victims, acrobatic performances, scenes in a bakery and other trades. The original is in the South Kensington Museum.

143 KNOCKER.

A large iron knocker of complicated design, finely modeled. At the top a Medusa head united to the lower part by serpents and dolphins. Two satyrs support a cartouche in the center. At the lower end a mask. The original of bronze is in the South Kensington Museum. Italian, 16th century.

144 SALVER.

Small, decorated in repoussé (of not very good workmanship), in high relief, with animals, cupids, trees and other forms crowded into the center and rim. The original of silver-gilt is in the South Kensington Museum. Portuguese, 15th century.

145 SALVER.

In chased work, of medallions and arabesques. An escutcheon in the center, encircled by a wreath. Italian, 16th century. Original in the South Kensington Museum.

146 BOOK COVER.

Finely executed work in repoussé and chasing in the style of Louis XV. In the center of the back a figure holding an inscription. On one cover the Crucifixion, on the other a Sacrifice of Abraham. The scroll-work burnished, on a mat ground. French, 18th century.

147 CANDLESTICK BASE.

In form of a bowl, the opening smaller than the base. Two circular ornaments and an inscription in engraved work covering the concave surface of the sides. Engraved bands running around the top and bottom complete the decoration, which is crudely chased, but in spite of that gives an effect of delicacy and richness. The original of brass, damascened, is in the South Kensington Museum. Arabian, 14th century.

148 DISH.

Octagonal in shape, with two handles and cover; ornamented in 18th century style in unburnished work on a mat ground, with peacocks, swans, rabbits and other creatures; the conventional work baroque. The top of the cover and lower part of the dish burnished.

149 SALT CELLAR.

Pentagonal, the sides ornamented in repoussé with heads of the Caesars. The original of bronze, gilded, is in the South Kensington Museum. Italian, 1500.

150 CUP.

Bowl shape, with two handles and a cover. The decoration of flowers and leaves in simple style of chasing. The handles decorated with small terminal busts. The original silver in the South Kensington Museum. English, 17th century.

151 DISH.

In the form of a shallow bowl with flaring sides. Decorated with figures, monsters and serpents, chiseled and engraved, the background blackened. Brass, gilded, the bottom of the bowl burnished. Persian.

152 BOX WITH COVER.

Circular, decorated with a band of Renaissance ornament, repoussé and chased. Similar decoration on the cover. The original of bell metal in the South Kensington Museum. Dutch, 16th century.

153 LAMP.

In the form of an ass' head with a dwarf clinging to the top of it. A rustic handle with grapes and leaves. Imitated from an antique or inspired by one. The original in bronze is in the South Kensington Museum. Italian, 16th century.

154 PAX.

Two pilasters and cornice, resting on a plain base. Under the arch is represented in high relief the Descent from

the Cross. On the top is a cross supported by two dolphins. The original of silver-gilt is the property of the Lisbon Academy of Fine Arts. Portuguese, 1534.

155 TAZZA.

The top ascribed to Benvenuto Cellini and the stem and base added in imitation of one by him. The inside of the tazza contains a representation of the Triumph of Neptune, delicately modeled. Underneath is a design in repoussé of figures, animals, masks and other details of 16th century Renaissance. Original in the Louvre.

156 MEDALLION.

The Virgin, Child Jesus and St. John, in high relief. Attributed to Donatello, 1386-1468.

157 TAZZA.

In the bowl a classical subject delicately modeled. Underneath a repoussé design in Renaissance style. The baluster stem is covered with decoration in relief of heads of rams, figures and strap-work. The base in panels of figures, separated by scroll and strap-work. Ascribed to Benvenuto Cellini and executed in a manner worthy of him. The details are chased in the best style of goldsmith's work. The original in silver is in the Museum of the Louvre.

158 BELL.

Decorated in bands of ornament. At the shoulder is an inscription—Jo. Jacobus, Malhavia, 1561. The ornament is in classical style; the largest band filled with escutcheons supported by griffins. The original of bronze is in the South Kensington Museum. Italian, 16th century.

159 CANDLESTICK.

On a wide base, the whole form covered with ornament in relief of Renaissance style. The socket encircled by escutcheons bearing rampant lions and scallop shells. The stem finely proportioned, covered by acanthus leaves. The original of bronze is in the South Kensington Museum. Italian, 15th century.

160 PUISOIR.

In the center the Russian eagle. The bottom fluted. About the rim is an inscription. On the handle an applied relief of two creatures fighting and a decoration of Byzantine ornament. Russian, 17th century.

161 CANDLESTICK.

In heavy style. The base rests on three little tritons. Between them are heavy festoons of beading. The stem three-sided, with masks at each corner. The original of bronze is in the South Kensington Museum. Italian, 16th century.

162 PEACOCK.

An ornament in the form of a peacock with jeweled eyes

and tail spread. The whole surface covered with engraved ornament. In the center of the breast a head with sun-rays. The entire body covered with the ornament known as imbricated, in each unit of which is a different beast, bird or flower. About the neck are large ones of diaper pattern, in each of which is a head, animal or bird. In the center of the tail an inscription; the decoration about it a drop flower pattern. The original of brass is in the South Kensington Museum. Persian, 16th century.

163 CASKET.

Oblong, with turrets at the corners, on an oblong base. On the top are figures: a lady seated at her toilet, the mirror supported by a cupid. The casket is covered with leaf and strap-work, incised. A band of medallions about it set, in the original, with jewels. The keyhole has a canopy above it. The original in silver, oxydized, by Guyton, is in the South Kensington Museum. French, 19th century.

164 MORTAR AND PESTLE.

Decorated in bands of ornament in leaf and scroll-work. About the top an inscription, "Diebold, Shfpelein, V. Mari, Madelina, Shafnerin 1644." In the South Kensington Museum. German.

165 BEAKER.

A slender form decorated in spirals with stamped ornament. About the lower part are interlocking bosses chased with leaf forms. The upper, middle and lower bands burnished. Dantzic, 17th century. Silver-gilt.

166 CUP, OR HANAP.

The cup and its cover in bulbs interlocking. A twisted stem and base of bulbs, the rest of the surface engraved. An applied ornament of leaves and flowers under the rim and about the upper part of the stem. Nuremberg. Gothic.

167 SALVER.

Shallow, with raised center, on which is represented in high relief Venus rising from the sea. The rest of the decoration of sea mythology in high relief; on the rim a border of figures in conch shells. All in commonplace style. The salver is supported on six turtles. The original of silver-gilt is in Windsor Castle. English, 1782.

168 CUP.

A tall cup with cover, of good shape and skillfully (although rather over) decorated. The surface of the cup is laid out in alternate bands of polished metal engraved with hunting scenes, and bands of dry mat surface, on which are raised scrolls of leaves and grapes in a set pattern. The stem is of vase shape, the neck having three brackets, each in two parts; the neck and stem fluted; the bowl and foot in the characteristic scroll-work of the cup. The foot in bands of engraved and incrustated work. The cover is treated in a

similar manner and surmounted by a terminal in the form of a vase with a flower. The original of silver-gilt is in the South Kensington Museum. English, Hall-mark 1611.

169 BOWL.

Sassanide work of very interesting character. The rim is decorated with figures of horsemen, animals and trees, brought into relief by sinking the ground about them. The bowl appears to have been mended in several places and the handle, which is missing, to have been replaced several times by riveting. In the bowl are armed figures scratched on the surface. Original of silver, parcel-gilt, is in the Museum of the Hermitage, St. Petersburg.

170 FLASK.

Burnished gilt, engraved, and with a heavy silver chain. The engraving of drinking scenes surrounded by florid leaf scrolls and natural fruits and flowers. German, 18th century.

171 INCENSE BURNER.

Of oriental design, with arabesques in repoussé and incised work. The original of iron, with silver inlay, is in the South Kensington Museum. Made by Falloise of Liege. Belgian, 19th century.

172 CUP.

Of cocoanut mounted in silver-gilt in bands with applied design in filigree. A low foot in the same style and a knob running to a point on the lid, covered with filigree, give an oriental effect. Russian, 17th century.

173 CUP.

In the form of the figure of a man bearing on his back a shell-shaped cup with cover. An uninteresting design of commonplace execution. The base is chased in large grotesque heads.

174 CASKET.

Decorated in Celtic style with fabulous creatures. From their tails flow interlacing lines of bright metal on a dark ground separated by cords into divisions. The borders are interlacing lines.

175 BOWL.

Plain, undecorated, the handles attached by heads of archaic birds. Antique model.

176 CUP.

With two plain handles and gadrooned foot. The decoration roughly chased and punched. The lower part of the bowl is in alternate gadroons and flutes; an oval left plain for inscription on one side. English, 18th century. Original in silver in the South Kensington Museum.

177 CASKET.

Oblong, decorated with Gothic ornament. On four small feet. On the lid are two small blazing hearts.

178 CASKET.

Small, brass, covered with ornament in relief. The hasp is a gargoyle, hanging head down. On the top a handle.

179 PANEL.

In cast iron. In a chariot two figures of women and a charioteer drawn by two horses. By the side of the chariot a female figure and a child are walking. Antique.

180 DISH.

Oval, brass; a flat handle at one side decorated with monsters and with a border of open beading. The bottom of the dish fluted. Persian.

181 CASKET.

Oblong, iron; decoration Gothic, in applied flat-work and incised on a stippled ground.

182 SITULA.

Decorated in high relief with figures of the Virgin and Child and the four Evangelists, separated by pillars with Romanesque capitals and arches. Below the rim an inscription in Latin and a band of Romanesque decoration, about the lower part a straight-sided meander. On the handle or bail are two gargoyles devouring a human head. The original is in the Cathedral of Milan.

183 BOWL.

Shallow bowl on a foot; the outside covered with interlacing strap-work; the foot decorated with two rows of oval beading.

184 CUP.

With figures of centaurs, cupids and trees in high relief; the inside in a separate form, gilded; the handles attached to the cup by palmettes, to the rim by heads of geese; the foot small and chased. The original of kantharos shape, from an antique.

185 PATERA.

Shallow, with handle and low foot, perfectly plain. The handle pierced for hanging. From an antique form in bronze found at Cleve, Duffelward.

186 CASKET.

Called the Medici Casket. Oblong, with decorations modeled in high relief. On the front the arms of the Medici family, supported by two centaurs, each carrying a figure, underneath them are pan-pipes and a lyre. On each end a Medusa head over a festoon. On the lid a Medusa head within a wreath and two cupids with ribbons on an oblong panel, surrounded by a band of Renaissance ornament. The original, by Donatello, is in Florence.

187 PATERA.

Plain, with round handle terminating in the head of a dog. Original, an antique form in bronze, was found at Cleve, Duffelward.

188 CASKET.

In the form of a chest with rounded top. The ornament, Renaissance, is of masks and scroll-work, without much character.

189 BOWL.

With fluted sides. In the bottom are five pear-shaped bosses. Reproduced from the original bronze found at Cleve, Duffelward.

190 BOWL.

Small shallow bowl, the bottom raised in the center and covered with forms, in relief, of fabulous creatures of all kinds, crowded in, but showing a great deal of spirit and lively fancy. Byzantine, 11th or 12th century.

191 BOWL.

Small, covered with animals and rude scroll-work. Russian.

192 BOWL.

With almost vertical sides and raised on a foot that has the appearance of not being a part of the original design. The sides are covered with a design in raised work. On opposite sides are cocks with outspread wings and their tails continued in a leaf and flower scroll-work that encircles the bowl. Near the top is a border of repeating pattern. Japanese.

193 CANDLESTICK.

In florid design. The stem spiral and chased in a running flower pattern. At the lower portion is a bulb covered with landscape and hunting scenes in repoussé. On the base are three panels representing mythological subjects; the base supported on three not very necessary feet. The original of silver is one of a pair belonging to the trustees of the Popta Hospital. Dutch, 17th century.

194 HUNTING HORN.

From a carved horn. The entire surface is covered with decoration. A large portion of one side is covered with a figure of a knight on horseback carrying on the end of his spear a dead dragon that has in its clutches a lion. The rest of the surface filled with figures, animals, birds, trees, shields and foliated ornament. On the opposite side is a knight and horse standing on the body of a dragon, and tournament scenes. Reproduced in cast iron. German, Gothic.

195 TRIPOD.

A tripod of antique form, each leg having a terminal bust at the top and with connecting rods furnished with set screws for adjusting the height. A dish rests on the heads, with a pierced cover having a knob in the form of a pine cone. Underneath the dish is a torch.

196 LAMP.

Small iron lamp in the form of an ox head, the lower jaw

elongated to give space for two wicks; the handle terminates in a lion head holding in his mouth a ring for the chain to the cover. Antique.

197 BOWL.

A small brass bowl or tazza, on a fluted foot; in the bottom a medallion in relief of Marie de Medici, surrounded by a pattern of flat-faced raised work, and the inscription, "Maria. Aug. Gallia et Narvarae Regina." A modern copy of a medal by Dupré, 1600-1634.

198 EWER.

A disagreeable piece of work. The spout rising from a grotesque head with a mural crown, terminates in a dragon's head; the head at the base of the spout is balanced by an equally disagreeable one at the base of the handle. The original of silver, said to be of Spanish work, 16th century, and captured by Admiral Pieter Pieters from the Spanish in 1618, is in the Royal Museum of the Hague.

199 RELIEF.

St. Cecilia. Cast iron reproduction after the original marble by Donatello.

200 ATLAS.

A statuette in silver of Atlas bearing the globe, standing on a base supported on three cupids, with fruit and flowers festooned between them. The globe showing the forms of the zodiac in relief and with the stars incised. The original in silver by Paul Vianen, Trippenhuis, Amsterdam. Dutch, 1619.

201 EWER.

On the front, in low relief, the Baptism of Christ. The rest of the surface is covered with strap-work, fruits and flowers, burnished, on a dry ground-work; on the neck a mask. The original of silver-gilt is the property of the Chapter of the Old Catholic Clergy of Utrecht. Dutch, 17th century.

202 CUP

Tall standing cup and cover, decorated in relief with scenes connected with the life and good works of St. Martin of Tours. The cup and foot are designed in the conventional style of cups of this kind in burnished rings, bands and coves with Renaissance decoration in high or low relief. The stem of vase shape has on its shoulder four brackets to add to the appearance of supporting the cup and contribute to its decorative effect. On the cover is a small group of St. Martin dividing his cloak with the beggar. A very interesting piece of silversmith's work. The original in silver is the property of the city of Haarlem and was made for the guild of St. Martin by the goldsmith, Jacob Pieters-zoon Ackema, from a design by Van Vianen. The medallions on

the bowl by Hendrik Goltsius and the group on the cover by Hendrik de Keyser. The details are finely chased and the effect good. Dutch, 16th century.

203 BASE OF A HOOKAH.

Vase-shaped, of brass and covered with flowers, beading and conventional ornament. Engraved. Original in brass is in the South Kensington Museum. Early Persian.

204 BELL AND PULL.

In wrought iron. Leaves, flowers and ribbons. A design in Gothic scroll-work more admirable for its clever workmanship than for its taste. After an original in Nuremberg, 17th century, copied by Leibold, a locksmith, of Nuremberg.

205 PLATTER.

Large oval platter or dish, containing a relief of Saul and David returning from battle; poorly executed in repoussé and chased work, surrounded by a border, better executed, of masks and scroll-work on a stippled ground; the edge crimped.

A case containing 30 reproductions in silver, selected from among the pieces known as the Hildesheim Treasure, and ten pieces reproduced from a selection from those known as the Bernay Treasure.

The Hildesheim Treasure was found near Hildesheim, in Hanover, on October 17th, 1868, by soldiers while digging for the purpose of constructing a rifle range; they found at a depth of ten feet below the surface a quantity of silver vessels and fragments of vessels under two large bowls or vases. They are presumed to have been either a part of the camp equipage of a Roman officer or the booty of thieves who had buried them for safe-keeping. The date assigned to some of them is as early as the beginning of the Christian era. Their workmanship is remarkably fine and the taste shown in most of the designs is very good.

The decoration varies from the most crudely incised lines to delicately modeled relief. These reproductions are facsimiles by Christoffle and Co., of Paris, and are of silver, gilded or parcel-gilt in some instances, from the originals in the Royal Museum of Berlin.

206 CRATER.

Large vase with bell mouth, used in mingling liquids, of the shape known as oxybaphon, with plain handles and small foot, covered with delicate repoussé ornament. From the wings of two griffins on each side flow delicate scrolls with leaves, flowers and small figures of cupids, dolphins and crabs, beautifully executed.

207 CUP.

Known as the cup with ten masks. The ten masks are in high relief on the sides of a bell-mouthed cup, with two

handles rising above the rim; the foot is small; the stem slender. The general shape follows that of the earthenware karchesion. Parcel-gilt.

208 BOWL.

Shallow, supported upon three claw feet. The decoration a modeled band of laurel between beaded borders. A fine piece of silversmith's work.

209 DISH.

Oblong, shallow; decorated in relief at the projecting ends with ducks and water, the background gilded; the sides terminate in projecting pine cones.

210 CUP.

Small and ladle-shaped, for dipping from the crater; a vertical handle of rustic form with vine leaves; the inner surface of the cup gilded.

211 DISH.

Circumference divided into egg-shaped compartments. The bottom of the dish ornamented with incised work.

212 DISH.

Oblong, the ends finely chased, on a gold background, in a design of tendrils, lotus and ivy leaves.

213 CUP

Used for dipping. Tall vertical handle starting from the rim. The inner surface of the bowl gilded.

214 BOWL.

In the center a bust, the head entirely in relief, of the infant Hercules strangling two serpents. Near the rim is a broad band of chased ornament, gilded. One of the most noted pieces in the collection. Its purpose is not known.

215 BOWL.

Shallow, with small foot. The most beautiful piece of metal work from Antique Art that is known. In the center a seated figure of Minerva, of fine workmanship, almost entirely in the round, helmeted, leaning upon her shield. The inner surface of the sides gilded and filled with the most delicately chased decoration of acanthus and lotus leaves of perfect workmanship. The outer surface covered with a design of pointed leaves, each alternate one gilded. Two strong handles of good design. In all these vessels where there is decoration on both outer and inner surfaces, or where the relief is high, there are two thicknesses of metal; the inner one gilded.

216 BOWL.

Of beautiful shape, without handles, decorated with laurel branches gilded; the inside gilded. A band of gilded ornament outside under the rim.

217 CUP.

Kylix form, very graceful and elegant, decorated with festoons of flowers suspended from thyrsi, beautifully chased. Handles horizontal, with thumbpiece underneath; the inside gilded.

218 CUP.

Tall, in shape corresponding to a modern rummer. The decoration in bands of rude incised ornament; the middle band of animals, embossed.

219 CUP.

Bell shaped, with foot; form kantharos. Decorated with masks, leaves, pan-pipes and various objects; the handles formed of branches bound with vines, the leaves of which are gilded. The inside of the cup is gilded.

220 BOWL.

Decorated with masks and gilded lion or panther skins, festooned underneath. Handles small, attached to the rim by a small head. The foot fluted. The inside of the bowl gilded.

221 FOOT OF A LAMP STANDARD.

Three S-curved feet ending in paws of the panther; between them extend palmetto leaves; the upper curve of each S decorated with the head and breast of a sphinx. Of the style known as Pompeian.

222 BOWL.

Small, with foot; the decoration of long bosses with incised design of flowers between them. The inside gilded.

223 SALVER.

A circular salver or tray, shallow, with a design of leaves and flowers in high relief on the rim. The bottom relieved from excessive plainness by a cluster of lines at a third of the distance from the rim. The edge beaded.

224 LADLE.

A ladle or saucepan, with high rounded sides, bell mouthed and without decoration. The handle long, horizontal; decorated with an effect of being enveloped in leaves with crinkled edges rolled up at their points; attached to the rim by heads of dolphins.

225 LADLE.

A ladle or saucepan similar to the former, but larger, with flat horizontal handle; a rosette at its end and divided throughout its length by two depressions ending at the rim in leaves; its sides terminating at the rim in two goose heads.

226 HANDLE.

Of fine shape and workmanship. Original was the handle of a vase. The decoration in applied work consists of a

double-ended thyrsus tied with a fillet. At the lower end of the handle a head of a faun; at the upper end the handle divides into two branches with ivy leaves and berries.

227 TRIPOD LEG.

The top of Egyptian form with head of a cobra over a bearded mask, possibly that of Dionysus. A claw foot.

228 LEG.

From a portable camp table. The top decorated with a terminal head of Dionysus. The leg four-sided, ending in a base of two bare feet on a plinth.

229 BOWL.

With flaring sides; in the bottom a head wearing a mural crown, supposed to represent Cybele. The crown, drapery, a shield behind her, and the raised edge of the bottom of the bowl gilded.

230 BOWL.

Similar in form to the preceding, but with a head wearing a cap and with a torque about the neck. The horns of a crescent appear behind him, commonly known as Atys. The cap, drapery, torque and raised edge of the bottom of the bowl gilded.

231 BOWL.

Almost hemispherical in form; the sides decorated in high relief with leaves, tendrils and flowers, beautifully chased. Has the appearance of having had a cover. The foot and handle plain.

232 LADLE.

Of similar form and size to others described. The handle horizontal, of acanthus leaves with a boss of leaves in the center. At the end tendrils ending in eyelets. The handle attached to the rim by goose heads.

233 SALT CELLAR.

So-called. Small vessel with vertical sides, on a low foot; the bottom of the vessel fluted. Vine leaf decoration.

234 LADLE.

Of size and shape similar to others described. The handle horizontal, flat, with a decoration of ivy. The end of the handle pierced; attached to the rim with crane or ibis heads.

235 BOWL.

Shallow, with slightly flaring sides fluted underneath, on a low foot; the sides decorated with an incised pattern of ivy vine.

Reproduction of ten pieces in silver selected from the 69 pieces called the Bernay Treasure. They were found in